

Structure and Values of Story Pross of the People of Kudus Society

by Mohammad Kanzunnudin

Submission date: 06-Jan-2020 01:34PM (UTC+0700)

Submission ID: 1239474846

File name: Jurnal_Internasional_Bereputasi.pdf (507.05K)

Word count: 3945

Character count: 21132



International Journal of Economic Research

ISSN : 0972-9380

available at <http://www.serialsjournal.com>

© Serials Publications Pvt. Ltd.

Volume 14 • Number 13 • 2017

Structure and Values of Story Pross of the People of Kudus Society

Mohammad Kanzunnudin¹, Fathur Rokhman², Suminto A. Sayuti³ and
Hari Bakti Mardikantoro⁴

¹Doctoral Student at Graduate Language Education Semarang State University. E-mail: moh.kanzunnudin@umk.ac.id

²Professor of Sociolinguistic at Graduate Language Education Semarang State University. E-mail: fathurrokhman@mail.unnes.ac.id

³Professor of Indonesia Language Education at Graduate Language Education Yogyakarta State University. E-mail: suminto1956@yahoo.com

⁴Associate Professor of Language at Graduate Language Education Semarang State University. E-mail: haribaktim@mail.unnes.ac.id

Abstract: This study examines the oral stories in the form of folk prose stories (myths, legends, and myths) of the Kudus society. The purpose of this study is to describe the narrative structure of the prose story of the Kudus society, and to describe the values contained in the prose story of the Kudus society. This research uses qualitative approach with ethnography method. The data collection using literature study method, observation, interview, recording, recording, and shooting. His findings, the folk prose story of "Dewi Nawangsih and Bagus Rinangku", the legend of "Karangbener", and the myth of "Kyai Telingsing" have the same narrative structure in the function of the knights' story of leaving home; The knights tested; A knight obtains a powerful agent; Knights are escorted or guided to the object sought; The warrior went home; And the heavy duty is carried by the knights. Likewise, the prose story of the people "Dewi Nawangsih and Bagus Rinangku", the legend of "Karangbener", and the myth of "Kyai Telingsing" have similar values in aspects (a) concerning the environment, (b) responsibility, (c) religion,) Social.

Keywords: Narrative Structure, Values, Tales, Legends, Myths, Kudus society.

BACKGROUND PROBLEM

Based on the results of literature studies, field observations, and interviews with narrators (speakers or storytellers), the Kudus society has many oral folklore-shaped prose folklore stories. The folktale in the form of the popular prose story is a verbal folktale. This is in accordance with the opinion of Sims and Martine Stephens (2005: 13) which states the folktale in the form of folk prose story called "verbal folklore".

The content of folklore in the form of prose in the region of Kudus Regency has a structure and value is very interesting to be studied. These structures and values reflect the condition of the Kudus community as the source of the people's prose story.

In relation to the form of folklore, researchers will examine the story of people's prose in the form of myths, legends, and the tales of the Kudus society. It is closely related to the structure in the people's prose story of value. Values as a guide or measure to behave and act for the community of the owner. According to Ihsan's opinion (2010: 235) value as a concept of measure concerns the problem of good-bad, beautiful-bad, right-wrong, just-wrong-doers. Value as a concept of size allows the subject to judge the object at hand. This value is also a reference in social interaction for the owner (see Jalaluddin and Abdullah Idi (2011: 132).

Based on that aspect of value, the prose story of the Kudus society has a religious (theological) value. This is in line with Propp's (1997: 11) statement that folklore is part of the religious system, especially in ceremonial activities (see Hartoko 1986: 49)

²
The prose story of the Kudus society, also contains the values of local wisdom. The value of local wisdom as stated by Sudikan (2013: 44) as the noble values contained local cultural richness in the form of traditions, proverbs, and the motto of life (see Kistanto, 2012: 6).

The prose story of the Kudus society also has educational value. In this context Tirtarahardja and Sulo (2005: 33) state "Education is a cultural heritage activity from one generation to another." This opinion emphasizes that an education of its essence transforms the value of a generation to another generation (the next generation). In this case the value is transposed in the form of ethical and moral values, manners, exemplary, and heroism.

Prose stories of the people who exist in the Kudus region have not been studied based on aspects of structure and value. There are several small studies about the prose story of the Kudus society, namely Sulistiyawan (2011) about the folklore of "Raden Ayu Dewi Nawangsih in Kandangmas Village Dawe Sub District of Kudus District" with qualitative descriptive approach, and Soegiarto (2011) on "Development of Religious Tourism at the Tomb of Goddess Nawangsih as Moral Responsibility to Culture" with qualitative methods. Both of these studies did not examine the structure and value of oral stories in the form of prose stories of the Kudus society. Therefore, it is very important to conduct research on the prose story of the people of Kudus with the topic "Structure and Values of People's Story of Kudus society" which is oral.

In this study would like to express the structure that builds the story of oral stories of people's prose and what values are contained in the oral story of the prose story of the people of the Kudus society. The purpose of this study is to describe the narrative structure of the prose story of the Kudus society, and to describe the values contained in the prose story of the Kudus society.

Regarding the urgency of the study of the structure and value of the oral story of the prose story of the Kudus society is very important. This is because the topic of the research has never been done. Through this research is expected to reveal the narrative structure and the value of oral stories form the prose story of the Kudus society. Thus the Kudus society can learn, understand, and even implement the values contained in the oral stories in the form of people's prose stories in everyday thinking and behavior (actions).

UNDERSTANDING FOLKLORE

Concerning the limits of folklore according to Danandjaja (1994: 2), some cultures of a collective are dispersed and passed down from generation to generation, among collectives of any kind traditionally in different versions, whether in oral form or in examples accompanied by gestures or instruments Aide reminder (read Sukatman 2009: 2; Purwadi 2012: 1).

Brunvand (2014: 23) provides restrictions based on multiple points of view. First, based on the realm of culture, folklore is a part of culture that is not easy to understand because it is separated from human knowledge in general. As for understanding it one must have understanding or knowledge of humanity and social sciences. Second, based on humanists, folklore is literature from mouth to mouth. Third, from the anthropologist's point of view, folklore is an educator, social control tool or status marker. Based on these three perspectives, Brunvand declares that folklore represents what men kept in their culture from generation to generation from generation to word of mouth and others strive to keep it up.

Folklore is a part of the culture of the community and is inherited verbally, also expressed by Harvilahti (2003: 200) that folklore is a story of mouth which is a traditional work born from the culture of society.

According to Sims and Martine Stephens (2005: 1) folklore is a song and local legend. Folklore is directly related to humans and how to interpret the world around people. The restriction only states the form of folklore in the form of songs and legends and this is related to human problems and surrounding areas.

Based on these definitions, it can be concluded that to determine the essence of the notion of folklore must rest on the cultural aspects, the manner of its distribution, its content, and its form. Therefore, folklore is a part of collective culture as the construct of the mind of the owner community passed down from generation to generation by generation to the next generation through oral and written culture which contains the values of life with its various aspects, the values of the natural environment, And divine values with variations of form such as prose (tales, myths, legends), puzzles, tembang, folk poetry (pantun, gurindam, poetry), folk language (dialect), poetry, customs, folk beliefs, For people's communication (kentongan, drum), traditional clothes, folk music.

Regarding the form of folklore that will be thorough, ie oral stories in the form of prose folk stories that exist in the area of Kudus Regency. The form of the People's prose story includes

1. myths or myths,
2. legends or legends, and
3. fairy tales or folktale.

This is in accordance with Danandjaja's opinion (1994: 50-51) that the story of popular prose is divided into three major classes, namely myths, legends or legends, and fairy tales or folktale (see Danandjaja 1995: 48).

Mite

Peursen (1976: 37-42) explains that myth is a story that gives guidance and direction to a group of people or society. The guidelines and directions in myths lead people to act wisely. The core of mythical stories are symbols that actualize human experience. These symbols can be symbols of goodness and evil, life and death, sin and sanctification, marriage and fertility, paradise and the hereafter. Stories of myth can be spoken and can be expressed through dances and puppet performances. Through myth, man can respond to the forces of nature (see Daeng 2012: 81-82).

The limit of the myth can be stated that the myth is the story of people's prose which tells of the universe, the world of the gods, the supernatural, in which there is a hero who carries the virtues of life. These virtues can be used as guidelines by humans to act wisely. These people's prose stories can also be symbols that actualize human experience. These symbols can be symbols of goodness and evil, life and death, sin and sanctification, marriage and fertility, paradise and the hereafter.

Legend

Legend is a fairy tale based on the history of the occurrence of a place and is associated with the peculiarities or natural wonders. Hutomo (1991: 64) states that legends are stories that the people of their owners regard as historical events. Therefore, there are some who say that legend as the history of the people (see Soetarno 2008: 43).

Legend according to Rampan (2014: 21) is a folklore that is considered to have actually happened. The characters are not the gods, but ordinary people or certain objects such as rocks, animals, rivers of the lake, hoods, and the like that have the ability of the god to be considered sacred and sacred. Its characters are packed with certain events attributed to events occurring in a place by blending historical facts and myths (Sugiarto (2015: 171).

Moving from the various definitions of the legend can be drawn conclusion that the sense of legend is the story of people's prose that tells the stories about the occurrence of a particular place by displaying figures who have the power and extraordinary ability that is not owned by ordinary figures in general. The occurrences of such a particular place sometimes have historical aspects.

Tales

Fairy tale is a fictional story whose story is lifted based on the treasures of the past with figures of humans, other creatures yangh, and objects that have behavior like humans who beraktivitas everyday. The time and place in the fairy tale is uncertain or blurred (Rampan 2014: 28).

According to Danandjaja (1994: 83) fairy tale is a collective story of oral literature whose story is not considered to be true. Fairy tales are told primarily for entertainment although many also depict the truth, containing lessons (moral) or even satire.

Based on these limits, it can be concluded that the definition of fairy tale is the story of people's prose that tells the various events that are fictitious by displaying human figures, animals, objects that have behavior like humans. The stories in this fairy tale depict things of truth, honesty, morals, and even satire.

Structure

Folklore as a literary work has characteristics of structure different from literary works in general. Folklore is an oral story, its structure is not the same as literary works in general. Folklore is a literary work produced from unconscious society. Therefore, to analyze the folklore must understand the multilevel meaning, ie the meaning of folklore is not limited to the meaning of denotative. Therefore, to understand folklore begins with memahmi story structure (narrative structure or motive story) first. In relation to the narrative structure (hereinafter referred to as the motive of the story), to understand basically about the people's prose story, the researcher applies the Narrative Narrative Structure theory (1926). According to Propp that the structure or parts in folklore are interdependent and show the relationships between parts and whole. In folklore, characters and attributes may change, but their actions and roles remain the same. Different events and deeds can have the same meaning or show the same deeds. Such actions are called functions. The meaning of the function is the act of a character who is limited by its meaning for every way lakon (storyline).

Based on the concept, Propp further develops the ever-common and common scheme of functions applicable to folklore. According to Propp, folklore has 31 functions (story motif). This does not mean that

every folktale must have 31 functions, because there are folklore that have no maximal function. According to Propp that folklore has 31 motifs of the story.

Thirty-one motives of the story *i.e.*

1. one of the members of a familyabsents from home–Absentation,
2. An interdiction is addressed to the hero,
3. The interdiction is violated–Violation,
4. The villain makes an attempt at reconnaissance–Reconnaissance,
5. The villain receives information about his victim–Delivery,
6. The villain attemptsit deceive his victim in order to take possession of him or of his belongings–Trickery,
7. The victim submits to deception and there by unwittingly helps his enemy –Complicity,
8. The villain causes harm on injury to a member of a family,
- 8a. On member of family either lacks something or desires to have something–Lack,
9. Misfortune orlack is made known, the hero is approached with a request or command, he is allowed to go or he is dispatched–Mediation, to connective incident,
10. The seeker agrees to or decides upon counterraction–Beginning counterraction,
11. The hero paves home–Departure,
12. The hero is tested, interrogated, attackted, ect, which prepares the way for hisreceiving either a magical agent to helper–The first function of the Donor,
13. The hero reacts to the actions of the future donor–The hero's reactin,
14. The hero acquires the use of a magical–Provision or receipt of a magical agent,
15. The hero is transferred, delivered or led to the where abouts of an object–Spatial transference between two kingdoms, guidance),
16. The hero and the villain join in direct combat –Strunggle),
17. The hero indranded–Branding,
18. The villain is defeated–Victory,
19. The initial misfortune or lack is linguidated,
20. The returns–Return,
21. The hero is pursued–Pursuit, cahese,
22. Rescue of the hero from pursuit–Rescue,
23. The hero, unrecognized, arrives home or in another country–Unrenognized arrival,
24. A false hero presents unfounded claims–Unfounded claims,

25. A difficult task is proposed to the hero—Difficult task,
26. The task is resolved—Solution,
27. The hero is recognized—Recognition,
28. The false hero or villain is exposed—Exposure,
29. The hero is given a new appearance—Transfiguration,
30. The villain is punished—Punishment, dan
31. The hero is married and ascends the throne—Wedding (see Eagleton 2010:150; Selden 1993:59-60; Hutomo 1991:25-27; dan Sudikan 2014:95-98).

Value

Value is something or concept of high value and very important that is believed or believed, respected, and used as a basis in acting individually or in a community group. The concept becomes a good or bad, good-bad, ugly, right-wrong, fair-tyrannical or good-sense criterion based on a cultural context. Therefore, values are binding to a person or group of people of a society in thinking, speaking, and acting.

With regard to values, in the prose story the people of Kudus have various values, such as cultural, social, religious, environmental, and responsibility values.

The Scope of Research

In this research will examine the tales of “Dewi Nawangsih and Bagus Rinangku”, the legend “The Origin of Karangbener Village”, and the myth of “Kyai Telingsing”. Oral stories in the form of folk prose stories will be analyzed based on the narrative structure and values.

Research Methods and Data Collection

The study of oral stories in the form of prose folklore, ie mite, legend, and fairy tale that exist in the area of Kudus Regency using a qualitative approach with ethnography method. Adapu data collection using literature study method, observation, interview, recording, recording, and shooting.

RESULTS AND DISCUSSION

Narrative Structure

Based on the analysis of the story structure as stated by Propp (1926) against “Dewi Nawangsih Dan Bagus Rinagku” (fairy tale), “The Origin of Karangbener Village” (legend), and “Kyai Telingsing” (mite); Found the narrative structure as follows.

The tale of “Dewi Nawangsih and Bagus Rinangku” has a narrative structure pronounced to the knight (2); Prohibition of being violated by knights (3); Criminals harass or injure family members (8); The knights were told to go (9); Knights leave home (11); The knights are tested (12); The knight has a miracle (14); Knights guided to the place of punishment (15); Knights and criminals engaged in battle (16); Knight home (20); Heavy duty is carried by a knight (25); Tasks can be completed (26); And a recognizable knight (27).

Legend of Karangbener Village has a narrative structure of criminals coming (4); Criminals tell about prey (5); Criminals rob property (6); Criminals distress or injure (8); Knights leave home (11); The knights are tested (12); Knights gain supernatural powers (14); The knights moved or to the object sought (15); A knight engages in a battle (16); Criminals killed (18); The knight came home (20); Heavy duty is carried by a knight (25); Tasks can be completed (26); And a recognizable knight (27).

Concerning the narrative structure of the “Kyai Telingsing” myth, the knights may go (9); Knights leave home (11); The knights are tested (12); The warrior avenges the action of the one who gives something (13); A knight obtains a magic agent (14); The knights are escorted or guided to the cursed object (15); The knight came home (20); The knights are saved (22); And the heavy duty is carried by the knight (25).

Based on the analysis of narrative structure, it turns out that the three stories of prose people of Kudus society have some similarities narrative structure. The similarity of the narrative structure to the knights structure leaves the house (11); The knights are tested (12); A knight obtains a magic agent (14); The knights are escorted or guided to the object sought (15); The knight came home (20); And the heavy duty is carried by the knight (25).

Value

The values contained in the fairy tales of “Dewi Nawangsih and Bagus Rinangku” include the values of loyalty, social, culture, environmental care, responsibility, and religion. The legend of Karangbener Village reveals the values of love of the homeland, peace love, environmental care, friendship, social care, hard work, and responsibility.

Concerning the values contained in Kyai Telingsing’s myth includes creative values, homeland love, friendship, religion, honesty, hard work, social, respectful achievement, caring, and discipline.

These three stories of people’s prose have some similarities to the values conceived. The similarity is to the values of environmental care, responsibility, religion, and social.

CONCLUSION

2
Based on the analysis of the three stories of prose people of Kudus people, it can be concluded hl-things as follows.

First, the fairy tales of Dewi Nawangsih and Bagus Rinangku have narrative structure of 13 functions. Second, the legend of Karangbener has a narrative structure of 14 functions. Thirdly, Kyai Telingsing has a narrative structure of 9 functions.

Fourth, the prose story of the people of Dewi Nawangsih and Bagus Rinangku, the legend of Karangbener, and Kyai Telingsing’s myth have the same narrative structure in the function of the knight story of leaving home (11); The knights are tested (12); A knight obtains a magic agent (14); The knights are escorted or guided to the object sought (15); The knight came home (20); And the heavy duty is carried by the knight (25).

Fifth, the prose story of the people of Dewi Nawangsih and Bagus Rinangku, the legend of Karangbener, and Kyai Telingsing’s myth have similar values on aspects of

- (a) environmental care,
- (b) responsibility,
- (c) religion, and
- (d) social.

REFERENCES

- Brunvand, John Harold. (1978), *The Study of American Folklore: An Introduction*. New York: WW Norton and Company Inc.
- Daeng, J. Hans. (2012), *Manusia, Kebudayaan, dan Lingkungan: Tinjauan Antropologis*. Yogyakarta: Pustaka Pelajar.
- Danandjaja, James. (1994), *Folklor Indonesia: Ilmu Gosip, Dongeng, dan lain-lain*. Jakarta: Grafiti.
- Danandjaja, James. (1995), "A Comparative Study of Japanese and Indonesian Folklores". *Southeast Asian Studies*, Vol. 33, No. 3, Desember. pg. 484-496.
- Eagleton, Terry. (2010), *Literary Theory: An Introduction*. Terjemahan Harfiah Widiawati dan Evi Setyarini. Yogyakarta: Jalasutra.
- Harvilahti, Lauri. (2003), *Folklore and Oral Tradition*. Helsinki: Finnish Literature Society.
- Hutomo, Suripan Sadi. (1991), *Mutiara Yang Terlupakan: Pengantar Studi Sastra Lisan*. Surabaya: HISKI.
- Ihsan, H.A. Fuad. (2010), *Filsafat Ilmu*. Jakarta: Rineka Cipta.
- Jalaluddin, H. dan Abdullah Idi. (2011), *Filsafat Pendidikan: Manusia, Filsafat, dan Pendidikan*. Jakarta: Rja Grafindo Persada.
- Kistanto, Nurdien H. (2012), *Pencapaian Profesionalisme Guru melalui Pendidikan Karakter Berbasis Kearifan Lokal*. Makalah disajikan dalam Seminar Nasional Universitas Muria Kudus, Kudus, 10 Juli.
- Peursen, C.A. Van. (1976), *Strategi Kebudayaan*. Terjemahan Dick Hartoko. Yogyakarta: Kanisius.
- Propp, Vladimir. (1926), *Morphology of the Folktale*. Amerika: The American Folklore Society and Indiana University.
- Propp, Vladimir. (1997), *Theory and History of Folklore*. Minneapolis: The University of Minnesota Press.
- Purwadi. (2012), *Folklor Jawa*. Yogyakarta: Pura Pustaka.
- Rampan, Korrie Layun. (2014), *Teknik Menulis Cerita Rakyat*. Bandung: Yrama Widya.
- Sims, Martha C. and Martine Stephens. (2005), *Living Folklore: An Introduction to the Study of People and Their Traditions*. Logan Utah: Utah State University Press.
- Selden, Raman. (1985), *A Reader Guide to Contemporary Literary Theory*. Terjemahan Rachmat Djoko Pradopo. Yogyakarta: Gadjah Mada University Press.
- Soegiarto, Dwi. (2011), "Pengembangan Wisata Religius di Makam Dewi Nawangsih sebagai Tanggung Jawab Moral Terhadap Budaya". *Gemawisata*. Vol. 9 Nomor 1. Desember. Hlm. 98-123.
- Soetarno. (2008), *Peristiwa Sastra Melayu Lama*. Surakarta: Widya Duta Grafika.
- Sudikan, Setyo Yuwana. (2013), *Kearifan Budaya Lokal*. Sidoarjo: Damar Ilmu.
- Sudikan, Setyo Yuwana. (2014), *Metode Penelitian Sastra Lisan*. Lamongan: Pustaka Ilalang.
- Sugiarto, Eko. (2015), *Mengenal Sastra Lama: Jenis, Definisi, Sejarah, dan Contoh*. Yogyakarta: Andi Offset.
- Sukatman. (2009), *Butir-Butir Tradisi Lisan Indonesia: Pengantar Teori dan Pembelajarannya*. Yogyakarta: Leksbang Pressindo.
- Sulistiyawan. (2011), "Cerita Rakyat Raden Ayu Nawangsih di Desa Kandangmas Kecamatan Dawe Kabupaten Kudus Provinsi Jawa Tengah". *Skripsi*. Universitas Sebelas Maret.
- Tirtahardja, Umar dan S.L. La Sulo. (2005), *Pengantar Pendidikan*. Jakarta: Rineka Cipta.

Structure and Values of Story Pross of the People of Kudus Society

ORIGINALITY REPORT

17%	8%	0%	17%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	Submitted to Kingston University Student Paper	9%
2	Submitted to Universitas Muria Kudus Student Paper	8%

Exclude quotes	On	Exclude matches	< 3%
Exclude bibliography	On		

Structure and Values of Story Pross of the People of Kudus Society

GRADEMARK REPORT

FINAL GRADE

/0

GENERAL COMMENTS

Instructor

PAGE 1

PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8